

BALMER & WEBER'S

Admired Duets

Suitable for Exhibitions, Concerts, &c., &c.

Butterfly.....	'Schottisch.....	Op. 108.....	Streabbog.	20
Imperial, Grand.....	March.....	Op. 25.....	Chas. Drumheller,	\$0.75
Centennial Grand.....	March.....	Op. 11.....	M. D. Hillis,	1.00
Bri liant Star.....	Polka de Salon.....	Op. 27.....	Chas. Drumheller,	.75
March des Tambours.....	Morceau Descriptive.....	Op. 40.....	Sidney Smith,	1.00
Baladine.....	Caprice.....	Op. 51.....	C. B. Lysberg,	1.00
Texas.....	Grand Galop de Concert..	Op. 42.....	Chas. Drumheller,	.60
Floating Along.....	Fantaisie de Concert.....	Op. 35.....	J. W. Hertell,	.75
Her Bright Smile Haunts me still.....	Transcription.....	Op. —.....	B. Richards,	.75
Fete Militaire.....	Morceau de Salon.....	Op. 130.....	Sidney Smith,	1.00
Gazelle (1a).....	Polka de Salon.....	Op. 23, No. 1.....	H. A. Wollenhaupt,	.80
Hirondelle (1').....	Polka de Salon.....	Op. 23, No. 2.....	H. A. Wollenhaupt,	.80
Grand Waltz Brilliant.....	In A Flat.....	Op. 6.....	Jules Schulhoff,	1.00
Le Premier Baiser (<i>First Kiss</i>).....	Grande Valse.....	Op. 68.....	Georges Lamothe,	1.00
Grand Torchlight.....	March of the Veiled Prophets.....	Op. —.....	Angelo Rossi,	.75
Centennial.....	Waltzes.....	Op. 444.....	Strauss,	1.00
Concert.....	Galop.....	Op. 24.....	Eugene Ketterer,	1.25
Meta.....	March.....	Op. —.....	F. Geil	.65
Cymbeline.....	Galop di Bravura.....	Op. —.....	A. G. Robyn,	.75
Dash Along.....	Galop Brilliant.....	Op. —.....	Charles Drumheller,	.75
Cahokia.....	Polka.....	Op. —.....	Chas. Balmer,	.20
Pacific.....	Schottisch.....	Op. —.....	Chas. Balmer,	.20
Hewitt's.....	Quickstep.....	Op. —.....	Mueller,	.20
Hours There Were.....	Waltz.....	Op. —.....	H. Werner,	.20
Concert Hall.....	Cotillion.....	Op. —.....	Chas. Balmer,	.20
Rochester.....	Schottisch.....	Op. —.....	Rullison,	.20
Vienne.....	March.....	Op. —.....	Gordon,	.20
Wedding March "Lohengrin".....	Op. —.....	Op. —.....	Wagner,	.40

St. Louis. **BALMER & WEBER, Publishers.**

TEXAS GALOP

a Quatre mains.

ARRANGÉ PAR

Secondo.

CHAS. LANGE.

PIANO.

Galop.

ff

1. *p*

3

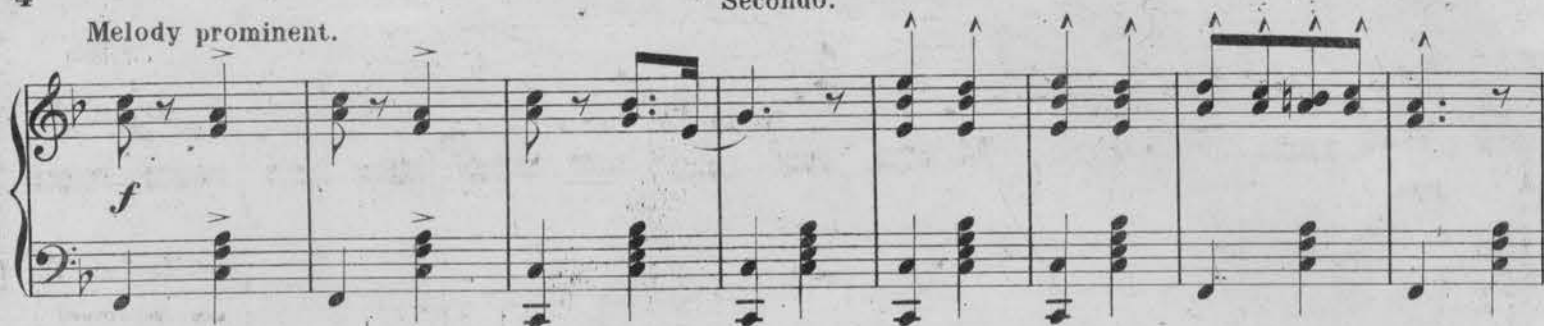
ARRANGÉ PAR

Primo:

CHAS. LANGE.

[illegible]

Melody prominent.



Primo.

5

8

pp

8

8

p

8

ff

8

ff

8

cres. *ff*

First system of musical notation, featuring a piano (*p*) dynamic marking in the bass clef.

Second system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking in the bass clef.

Third system of musical notation, featuring a piano (*p*) dynamic marking in the bass clef.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking in the bass clef.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking in the bass clef.

Sixth system of musical notation, featuring a fortissimo (*ff*) dynamic marking and the instruction "Con fuoco." in the bass clef.

Seventh system of musical notation, concluding the piece with a final cadence in the bass clef.

Primo.

First system of musical notation, measures 1-7. The music is in G major (one sharp) and 2/4 time. It features a piano (*p*) dynamic. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Fingering numbers (1-4) and breath marks (x) are present.

Second system of musical notation, measures 8-14. Measures 8-11 continue the previous texture. At measure 12, the dynamic changes to mezzo-forte (*mf*). The right hand continues with melodic runs, and the left hand has a steady eighth-note accompaniment. Fingering and breath marks are included.

Third system of musical notation, measures 15-21. The texture remains consistent with the previous systems, featuring melodic lines in the right hand and accompaniment in the left. Fingering and breath marks are present throughout.

Fourth system of musical notation, measures 22-28. At measure 24, the dynamic changes to fortissimo (*ff*). The right hand features more complex chordal textures and rapid sixteenth-note passages. The left hand continues with a steady accompaniment. Fingering and breath marks are present.

Fifth system of musical notation, measures 29-35. At measure 32, the dynamic changes to *cres.* (crescendo). The music builds in intensity with more complex textures in both hands. Fingering and breath marks are present.

Sixth system of musical notation, measures 36-42. The dynamic is fortissimo (*ff*) with the instruction "Con fuoco." (With fire). The right hand plays a series of rapid, repeated chords, while the left hand plays a steady eighth-note accompaniment. Fingering and breath marks are present.

Seventh system of musical notation, measures 43-49. This system continues the "Con fuoco" section with rapid repeated chords in the right hand and a steady accompaniment in the left. The piece concludes with a final chord in measure 49.

LA PETITE BERGERE.

MORCEAU POETIQUE.

COMPOSEE PAR SEITEENZ S. STREET OF 4

Moderato.

Piano

4682-5

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MY ALPINE HOME.

HELMUTH FEHN.
BALLAD.

German words by TH. B.

Composed by J.C. MEININGER.

VOICE.

Andante con espress.

PIANO

p

My home, my home fond mem'ry treasures, The ev'ry trace of that dear
Zur Hei-math zieht mich voll Ver-lan-gen Erinn'ung soll ein wach-tig
time; In which we shared its peace-ful pleasure, In our own bright and sun-ny
Band. Wo du ge-theilet Freund' und Ban-gen, In lie-ben sollt-gen Va-ter-

4522-6

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LULLABY WALTZES.

By E. BUCCALOSSI.

Moderato.

INTRO.

p

tremolo.

cres.

f

Tempo di Valse.

p

cres.

Copyright 1906 by BALMER & WEBER MUSIC HOUSE CO.

Complete copy 75cts.

Catching Butterflies.

W. T. Porter.

Moderato.

pp like an echo.

Very soft.

pp

legato.

5216-4

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